

To
ALLEN A. BROWN, ESQ.
BOSTON, MASS.

THE

LEGEND OF DON MUNIO.

A

DRAMATIC CANTATA.

WORDS AND MUSIC

By

DUDLEY BUCK.

Op. 62.

BOSTON:
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CHARACTERS REPRESENTED

Don Munio de Hinojosa.....BASS.
 Donna Maria—his wife.....SOPRANO.
 Escobedo—chaplain to Don Munio.....BARITONE.
 Abadil—a Moorish prince.....TENOR.
 Constanza—his betrothed.....MEZZO SOPR. OR CONTRALTO.
 Roderigo—a messenger.TENOR.
 Chorus of Huntsmen, Retainers, and Female Dependents,
 both Spanish and Moorish.
 Scene, a border castle. Time, of the Spanish and Moorish Wars.

The versification of the libretto is made from the "Spanish Papers" of Washington Irving.

N. B. The orchestral parts to this Work may be obtained through the Publishers. Choral societies may also obtain an edition comprising the *Choruses only*. The following numbers may be had singly in sheet form:—

- No. 2. RECIT. AND ARIA (Soprano) "Within my chamber."
 - No. 5. " " " (Bass) "In circle wide."
 - No. 12. " " " (Tenor) "The shadows deepen."
 - No. 14. DUET (Mezzo Soprano and Tenor) "Dews of the Summer night."
 - No. 17. QUARTET, (without Accompt.) "It is the lot of friends to part."
- Also the Overture and Bolero for Piano four hands.**

THE LEGEND OF DON MUNIO.

OVERTURE.

No. 1.—CHORUS OF HUNSMEN AND RETAINERS.

Early morning. Court-yard of Don Munio's castle.

To the field! to the hunt! ye men one and all!
See the East with rosy tints gleaming!
Soon Aurora's bright rays on our weapons will fall,
No battle, no feud doth to-day on us call;
To the field, to the hunt, then, ye brave warriors all,
No time now for sloth or for dreaming.

Ere the rays of the sun shall dispel the night-dew,
From his couch the noble stag wakening,
With steed and with hound will we keep him in view,
Till he fall, a fair prize to our arrow so true;
To horse, then, to horse! ere is gone the night dew,
To the field, to the hunt we are hastening.

And if, midst the chase, we should chance on the foe,
Should near us the Moslem be hiding,
Of strong arms and sharp swords make we here goodly show,
In the dust shall the infidel host be laid low!
Through God, and our leader, who dreads not the foe,
Every danger and fear thus deriding.
To the field, to the hunt, &c.

No. 2.—RECITATIVE AND ARIA. (Soprano.)

*The Castle of Don Munio. Donna Maria alone in her chamber.
Toward sunset.*

RECIT. (a.)

Within my chamber, wrapt in silent musing,
Oppressed with loneliness I sit forlorn.
Now slowly sinks the sun towards the glowing west,
The shadows lengthen, and the birds fly home.

ARIA.

O heart, my heart, expand thy pinions!
And like the birds, soar far away;
Not here, not here are thy dominions,
But near thy lord—there wouldst thou stay.

O absence, absence! source of sorrow,
To her thus doomed to watch and wait,
None can foretell how'er the morrow
With joy or grief may change our state.

RECIT. (b)

But why should I thus gloomy ponder?
Will not a gracious Heaven protect!
Hath not my lord full oft returned
After repeated absence?

ARIA. (*allegro.*)

Then cheer thee, my heart! why shouldst thou repine?
To the field the brave warrior must go;
And patiently waiting, seek not to divine
What the future will speedily show.

In chivalrous bearing, in knightly address,
What warrior more honors can claim?
All powerful in combat, most kind in distress,
My own liege—how I cherish thy fame!

Then banish the thought! my own noble knight
Shall return in despite of the foe.
What joy when afar his loved form greets my sight,
And his bugles their welcome shall blow!

No. 3.—THE RESPONSES AND ARIETTA.

Evening. The chapel of the castle. Escobedo, the chaplain, with the women, and such retainers as have not followed their master on his expedition. Conclusion of the vesper service.

ESCOBEDO.

Gloria Patri et Filio, et Spiritui Sancto!

CHORUS.

*Sicut erat in principio, et nunc et semper,
Et in secula seculorum. Amen!*

ESCOBEDO.

Pax vobiscum.

CHORUS.

Et cum Spiritu tuo.

RECIT.

ESCOBEDO.

The night hath fallen round us;
We have prayed for our good lord and lady;
Yet ere we part, as is most meet and right,
And as enjoined by Holy Church,
Our voices let us raise in Vesper Song.

ARIETTA.

All other thoughts forsake,
Let each his station take,
Let holy song awake
In accents sweet.

To her let praise be given,
Who for our sins hath striven.
Who, that we be forgiven,
Doth plead for us.

Ave Maria!

No. 4.—CHORUS.

Ave Maria! full of grace!
Mother of sorrows, bow thine ear;
Withhold not thou thy kindly face,
Our supplications deign to hear.
Ave Maria!

Benedicta! blessed maid!
Chosen of women fair and pure,
Support our hearts when sore dismayed,
Let not the world our souls allure.
Ave Maria!

Et Benedictus! wondrous birth
Of Christ our Lord of virgin pure!
Through Him salvation came to earth,
Through thee His aid is ever sure.
Ave Maria!

In hora mortis! when the hour
Of death shall come, our troubles past,
O pray for us that by the power
Of grace we may be saved at last.
Ora pro nobis peccatoribus!

No. 5.—RECITATIVE AND ARIA. (Bass.)

Morning in the Forest. Don Munio alone.

RECIT.

In circle wide forth have I sent my vassals all.
Aroused by loud halloah and blast of horn,
Ere long the frighted stag hither his flight will wend ;
While 'neath this leafy covert will I take my stand,
Expectant waiting till the game appear.

In the woods at early morn
Sweet resound the forest voices,
Nature seems again new-born,
And the heart of man rejoices.
How the forest odors sweet
Breathe their perfumes on the air!
Blest influence! thee my soul doth greet,
Soother of sorrow and of care.

Strong of arm and cool of nerve
Must the trusty warrior be.
Huntsman! thou, too, must not swerve
When the game approacheth thee.
Worthy then of knightly skill
Is the sport the woods can show,
When peals the horn from cliff and hill,
And echo answers faint below.

No. 6.—RECITATIVE.—DON MUNIO.

But hark! what distant sounds of music fall on my wondering ear.
In yonder vale, behold a cavalcade approaching, and women too
Among the train, all gaily decked as for a wedding feast.
No hostile purpose can their footsteps guide, while yet their
Glittering garb proclaims the Moslem! Ha! my good sword!
Here shalt thou win both noble booty and a lordly ransom.
Sound! bugle, sound! with gladsome news my vassals to recall.

No. 7.—CHORUS. (Female Voices.)

Strains of a Moorish march. Females of the Moorish cavalcade singing as they journey.

Birds gaily singing o'er us,
Haste on the path before us,
Raising the joyous chorus,
In praise of Love.
Ere fall the shades of night,
O may the marriage rite
Two faithful hearts unite,
Sing praise to Love.

O may kind Heaven defend,
Until our journey end,
Freely our songs we spend
In praise of Love.

Thus safe from every ill,
Our good lord, Abadil
In peace shall journey still,
And win the prize.

No. 8.—CHORUS.

Don Munio's retainers make their appearance from all sides, wholly surrounding the Moors. Ensemble.

DON MUNIO'S FOLLOWERS.

Down with the Moslem! the hated—detested!
No longer shall thus our fair land be infested;
On warriors all! draw the sword! bend the bow!
For God and Castile! see yonder the foe!

THE MOORISH WOMEN.

Woe! woe! utter woe! our journey detected,
By blood-thirsty men is our progress arrested.
All the hopes fondly raised, in the dust are laid low,
And captives are we to our bitterest foe.

DON MUNIO.

Captured the Moslem! the hated—detested!
The spoil—it is ours—by our good swords arrested!
We war not with women—each weapon lay low!
What rejoicing at home when this booty we show!

ABADIL AND CONSTANZA.

Woe! woe! utter woe! etc.

ALL.

Surrounded!
Confounded!
No succor.
No rescue.

To whom { can we }
none { can they } turn!

No. 9.—RECIT. AND ARIA.—ABADIL.

Unarmed, we yield ourselves to force of numbers.
But heard I not, amidst yon hostile cries,
The name of Munio?

DON MUNIO.

'Tis even so—the knight who speaks with you is he,
What wouldst thou?

ABADIL.—“THE ENTREATY.”

Hail, O noble Munio!
On me a boon bestow,
Known as a generous foe
To thee I plead.

Do not my suit disown
When once our purpose known,
In thee I trust alone
To help our need.

My name is Abadil—of princely line,
And this fair maid of equal high descent,
To celebrate our marriage at a distant shrine,
Thither had we this day our footsteps bent.
Take all our gold, our jewels rich and rare
The ransom of a prince—aye! ask for more,
But let not fell dishonor have a share,
In what sad Fate may have for us in store.
Then, O noble Munio! etc.

DON MUNIO'S RETAINERS.

(whispering together during the latter part of Abadil's Aria.)

The bride is passing fair,
Witness her great despair!
List to the warrior's tale!
The story seemeth true,
What will Don Munio do?
Can aught avail?

No. 10.—RECIT. AND INTERMEZZO.—“THE RANSOM.”

Now God forbid that I, a Christian Knight,
Two loving hearts should force asunder;
Though with no hostile purpose ye have come,
But yet as Moslems captives of my sword,
Hear this, the ransom I will take.

Full fourteen days within my castle-gate
Captive, yet not confined, shall ye abide with me,
But there your nuptials will we celebrate,
After which time shall ye indeed go free.
Haste, herald, haste, unto my lady fair!
That for our coming she at once prepare.

No. 11.—GENERAL CHORUS OF MOORS AND CHRISTIANS.

Praise to Don Munio!
What kindness to his foe
Doth the brave warrior show!
Let joy abound.

ABADIL AND CONSTANZA.

Away with grief and fear!
All sorrows disappear,
Such Knighthood we revere
Where'er 'tis found.

CHORUS.

Sound, trumpets, sound! the bridal train preceding,
Sound, gentle lutes! Your tale of love revealing,
Haste on your way, your banners wide displaying,
To Hymen's feast let there be no delaying.
Praise to Don Munio! etc.

END OF PART I

PART II.

No. 12.—RECIT. AND ARIA.—ABADIL.

The day preceding the nuptials. A terrace of Don Munio's castle. Sunset. Abadil awaiting Constanza.

The shadows deepen on the castle walls;
Honored captivity draws near its close.
Soon will the Christian Even-Song
Proclaim the coming of the night,
While on this terrace will I wait
To meet my love.

Patience, O longing heart! soon is thy trial o'er;
And the glad morrow's sun shall see Constanza thine!

O thou, my star in darkening night!
O thou, my light to guide my way!
My joy when all around seems bright,
My comfort in the threatening day.

For thee my heart is ever longing,
With love's own grief full sore oppress;
I think of thee—and tears come thronging,
When thou art present I am blest.

Waft her, O breeze, my tend'ring greeting;
I hear the chant from chapel near,
The hour draws nigh for our glad meeting,
O come, sweet love, I'm waiting here.

No. 13.—CHORUS.

The chapel choir chanting the Evening-Hymn.

"JESU, DULCIS MEMORIA."—(Translation.)

Jesu, how sweet the very thought,
That Thou our hearts true joy hast brought,
Honey in sweetness is as naught
To that with which Thy presence fraught.

Jesu, the hope of penitent!
How free to us Thy grace is spent!
Ah! who can doubt Thy kind intent
To souls which Thee to seek are bent.

O Jesu! eyermore with Thee,
Be our reward Thy face to see,
And, thro' a bright eternity,
Thine shall for aye the glory be. Amen.

No. 14.—DUETT.

Night. The terrace of the castle. The Moorish lovers.

ABADIL AND CONSTANZA.

Dews of the summer-night gently are falling,
Kindly the stars look down from on high;
Hark in the grove to the nightingale calling!
We are alone—no listener is nigh.

ABADIL.

Constanza! my loved one! my bride on the morrow!
Glide swift fleeting hours till the dawn shall appear!
Dispelled are the clouds which but now threatened sorrow,
The bright sun of Hope hath removed every fear.

CONSTANZA.

Dearest! my dearest! my thoughts art thou telling:
O welcome the morrow which makes me thy bride!
These tears from mine eyes which now gently are welling,
But show forth the joy which I feel at thy side.

BOTH.

Then while the night-dews gently are falling,
While kindly stars the deep azure adorn,
Hie we to rest—soon cometh the morning,
Farewell, love, farewell!—until the glad morn.

No. 15.—CHORUS.

(The Festivities following the marriage.)

United! United!
Their sorrows requited,
Behold the happy pair advance!
United! United!
All are invited
To join the mase of the merry dance.

FEMALE VOICES.

Lead on, lead on in merry, merry dance,
This joyous day should every soul entrance,
Sing, sing, in happy measure show
The love we bear Don Munio.

MALE VOICES.

Safe through life—secure from ill,
Guard, gracious Heaven, the noble Abadil;
May joy his wedded state attend,
Crowned with rich blessings to life's end.
United! United! etc.

No. 16.—BOLERO, FOR ORCHESTRA.

No. 17.—QUARTETT.—(Unaccompanied.)

The departure of the Moors.

DON MUNIO, DONNA MARIA, ABADIL AND CONSTANZA.

It is the lot of friends to part,
We meet as travellers of a day,
An interchange of heart with heart,
And then each turns and goes his way.

O, human life! how short thou art,
The joys of friendship well to learn!
No sooner prized than forced apart;
How hard God's purpose to discern.

And thus we part—we cannot know
How we again perchance may meet.
Whether opposed as foe to foe,
Or as a friend his friend doth greet.

Then, meantime, let us hope and trust
That this our friendship may endure,
May all our purposes be just,
And thus their due reward secure.
Farewell, kind friends, farewell.

No. 18.—DUETT.

A Chamber in the castle. Don Munio and Donna Maria.

DON MUNIO.

Once more my royal master's call,
Throughout the land by herald sped,
Summons to him his warriors all,
Again must Moslem blood be shed.

DONNA MARIA.

O direful tidings! must thou go?
Again from wife and home depart?
O cruel war! what bitter woe
Thou bringest to my anxious heart.

DON MUNIO.

Stern duty calls; I must obey!
Though now I feel th' approach of age:
This once—and then with thee I'll stay,
With tend'ring love thy cares assuage.

DONNA MARIA.

O wilt thou promise?

DON MUNIO.

Aye, indeed!
But once more would I thee forsake.

DONNA MARIA.

Ah why?

DON MUNIO.

That to the Holy Land
A pilgrimage I then might make.

BOTH.

Soon may the Moslem conquered be,
Then shall sweet Peace descend,
And o'er our land, from foes made free,
Dire War shall have an end.

DON MUNIO.

Yes, I must go! his sov'reign's call
Each knight should swift obey,
Far better like a warrior fall
Than craven here to stay.

DONNA MARIA.

Yes, thou must go! thy sov'reign's call
I know thou shouldst obey,
Far better like a warrior fall,
Than craven here to stay.

No. 19.—BATTLE HYMN. (Male voices.)

The courtyard of the Castle. Gathering of Don Munio's Retainers.

Bring forth the clashing spear and shield!
To-day we seek the battle field,
Before us make the foe to yield,
Great God of Battle!

And if it be our doom to lie
Outstretched beneath some sullen sky,
Receive our souls to Thee on high,
Great God of Battle!

Or if the victory duly won
Nearth Palestine's resplendent sun,
The pilgrim-staff we'll bear.
This we swear!

The Sepulchre of our dear Lord,
That spot of all on earth adored,
To seek, be our first care;
This we swear!

Then teach us how to choose the right,
Thine is the victory, power and might,
Through Thee alone we win the fight,
Great God of Battle!

No. 20.—CHORUS.

The chapel of the Castle. Choir chanting the dirge for the dead.

*Requiem aeternam Domine!
Dona eis requiem,
Et lux perpetua luceat eis!*

No. 21.—ESCOBEDO, WITH CHORUS.

The chaplain addresses those assembled.

A year hath passed this very day
Since our good Knight did wend his way
To meet the Moslem host.
Ye know the tale so full of woe,
How many a noble head lay low,
And his life, too, was lost.

CHORUS. (*Sotto voce.*)

Alas! his life was lost!

ESCOBEDO.

'Twas passing strange that thus his end
Should come by hand of former friend,
The noble Abadil.
With vizor closed, all shining steel,
Naught did at first the fact reveal
That Munio was dead.

CHORUS. (*Sotto voce.*)

Don Munio was dead!

ESCOBEDO.

Fruitless the grief of noble foe,
Fruitless the widow's tears and woe,
For now 'twas all in vain!
With frequent masses for his soul,
O may he soon attain the goal
Of heavenly bliss above.

Now while we thus assembled are,
A messenger hath come from far
A wondrous tale to tell!

Give heed, and list with bated breath,
Give heed, and learn how e'en in death
A knightly pledge fulfilled.

CHORUS.

What can these words presage?
Right gladly we engage
Attention strict to give.

No. 22.—RODERIGO. *The message from Palestine.*

REMY.

Full many a long and weary league,
From Palestine, the sacred land, I come.
Jerusalem, the Holy City,
One year ago a sight most strange beheld;
To make it known to you am I commissioned.

ARIA.

One summer eve, as sank the sun,
While vesper-bells to prayer did call,
Full seventy warriors—one by one,
Drew near the Holy Sepulchre!

All deadly pale, with vizor raised
In silence moved their steady march,
The crowd stood wondering, and gazed
Towards the Holy Sepulchre!

But I myself full well did know
The leader of this knightly band,
It was your own Don Munio
Approached the Holy Sepulchre!

CHORUS. (*Excitedly but sotto voce.*)

What do we hear! Can this be true
Don Munio was seen by you!

RODERIGO.

They knelt within in silent prayer
After the sacred gates were passed,
Then faded into empty air
Within the Holy Sepulchre!

Rejoice that thus their vow fulfilled,
Even in death their honor proved,
Thus it took place, as God had willed
Before the Holy Sepulchre!

No. 23.—CHORUS. FINALE.

In thankful hymns ascending,
Let all their voices raise,
Jehovah! All protecting!
Accept our grateful praise.

Through Thee their combats ended,
Through Thee fulfilled their vow,
Their honor, safe defended,
Is crowned with victory now.

Glory eternal,
Rapture supernal,
Bliss never ending,
Now hath begun,
Passed the bright parts.
Seraphs immortal
Praises are singing,
Heaven is won!
Alleluia! Alleluia! Alleluia!
Amen!

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OVERTURE.

DUDLEY BUCK. Op. 62.

Andante Maestoso. ♩ = 63.

PIANO.

Fl. Ob.

Cor. Clar. Bass

p

Ped.

mf

dim.

p

pp

Cor.

Vcello Solo.

pizz.

Poco rall.

sfz tutti.

ff

Allegro molto. ♩ = 150. >

p

cres - - cen - - - do. *p* *cres - - cen - -*

sf sf sf sf

do. *f* *A*

Corn. Tromba Trombone.

Ped. * *Ped.*

B

sf

Ob. Fl. Vo. *mf* Cor. Trombe. Fag.

cres - cen - do.

dim. p *cres.* Ped.

8va.

dim. *p* *mf* *f*

Ped. * *pizz.*

p

p *cres. con passione.*

dim - in - u - en - do.



First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a harmonic accompaniment. The dynamic marking *mp* is placed above the first measure of the bass staff. The instruction *cres. molto.* is placed above the middle of the system.



Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. The dynamic marking *Df* is placed above the first measure of the bass staff. The instruction *Piccolo, Ob, Fag. etc.* is placed above the middle of the system. The instruction *Str. arco.* is placed above the last measure of the system. The instruction *Str. pizz.* is placed below the first measure of the bass staff.



Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment.



Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. The dynamic marking *mp* is placed above the first measure of the bass staff.



Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. The instruction *dim.* is placed above the middle of the system.

First system of musical notation. The treble clef staff contains a complex melodic line with many accidentals. The bass clef staff contains a rhythmic accompaniment. Dynamics include *cres.*, *f*, and *p*. A woodwind part is indicated by *Clar. Fag. Cornl.*

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff has a *f* dynamic. A *cres.* marking is present above the bass staff.

Third system of musical notation. The treble clef staff has a *mp* dynamic. The bass clef staff has a *ff* dynamic. A *p* dynamic is marked at the end of the system. Woodwind parts are indicated by *Fl. Clar.* and *Ob. Clar.*

Fourth system of musical notation. The treble clef staff has a *pizz.* marking. The bass clef staff has a *mf* dynamic. A *p* dynamic is marked above the treble staff. A woodwind part is indicated by *Fag. Clar. Va.*. Pedal markings *Ped. * Ped. ** are at the bottom.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff has a *Ped.* marking. Pedal markings *Ped. ** are at the bottom.

Fl. ou Tra.
Trombe.
Ped. *

Str.
dim.
VI. Ob.
Viola. Fag.
p

ral - - len - - tan - do.
VI.
Clar.

a tempo.
p
cres.

sf sf sf



dim - in.

Ped.

Tromba

Cor.

K p

Str. Pizz.

Str.

p

cres.

compassione.

dim - in - u - endo. pp

First system of musical notation. The treble staff contains a complex melodic line with many beamed sixteenth and thirty-second notes. The bass staff provides a harmonic accompaniment with chords and single notes. The key signature has three sharps (F#, C#, G#). The tempo/mood is marked *cres. molto.* and the dynamic is *L ff*.

Second system of musical notation. The treble staff continues the melodic line. The bass staff has a more active accompaniment. The dynamic is marked *mp*.

Third system of musical notation. The treble staff features a series of eighth-note chords. The bass staff continues with a steady accompaniment. The dynamic is marked *ff*.

Fourth system of musical notation. The treble staff has a melodic line with triplets. The bass staff has a more active accompaniment. The key signature changes to two sharps (F#, C#). The tempo/mood is marked *Ped. * Ped. rall. . . ff*. The system ends with a double bar line and a 12/8 time signature.

Fifth system of musical notation. The treble staff has a melodic line with triplets. The bass staff has a more active accompaniment. The key signature changes to one sharp (F#). The tempo/mood is marked *Andante Maestoso. ♩ = 63. ff sempre.* The system ends with a double bar line and a 12/8 time signature.



First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex, rapid melodic line with many beamed sixteenth notes. The bass staff contains a more rhythmic accompaniment with chords and single notes.



Second system of musical notation, continuing the piece. The treble staff has a similar rapid melodic line. The bass staff includes a *Ped.* (pedal) marking.



Third system of musical notation. The treble staff features a melodic line with an *8va.* (octave) marking. The bass staff includes the instruction *poco a poco accel.* (poco a poco accelerando) and a triplet of eighth notes.



Fourth system of musical notation. The treble staff has a rapid melodic line. The bass staff includes the instruction *Allo. Molto Assai.* and a tempo marking of $\text{♩} = 156$. A *f* (forte) dynamic marking is present.



Fifth system of musical notation. The treble staff has a melodic line. The bass staff includes a *Ped.* (pedal) marking and an asterisk (*) at the end of the system.

No. 1. Chorus of Huntsmen and Retainers.

"To the field, to the hunt!"

*Early morning. The Court-yard of Don Munio's castle.**Allegro molto con Brio.* ♩ = 138.

Accompaniment.

First system of piano accompaniment. Treble and bass staves. Dynamics: *p*, *cres*, *cen*, *do. al.*, *ff*. Pedal marking: *Ped.* with an asterisk.

Second system of piano accompaniment. Treble and bass staves. Pedal markings: *Ped.*, ** Ped.*, ** Ped.*, ** Ped.*. A bracket with the number 4 is above the first measure of the bass staff.

Third system of piano accompaniment. Treble and bass staves. Dynamics: *p*, *ff*. Fingerings 4, 5, 6, 4 are indicated above the treble staff.

Vocal staves for the chorus. 1st. TENOR, 2nd. TENOR, 1st. BASS, 2nd. BASS. Dynamics: *ff*, *con spirito.*. Lyrics: "To the field, to the hunt, ye men one and".

Fourth system of piano accompaniment. Treble and bass staves. Accents (>) are placed over several notes in the bass staff.

mf

all! With ro - sy tint be - hold the East is gleam - - -

mf

p

ff

ing! Soon Au - ro - ra's bright rays on our weap-ons will fall,

ff

f *sf* *p* *cres.*

A

No bat - tle, no feud doth to-day on us

f *p* *Ped.* * *Ped.* *

Ped. *

call. To the field! to the

cres. *f* *p*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *

hunt, then, ye brave warriors all! No time now for sloth or for

cres. *sf* *sf*

dim. *mf*

dream - - ing! B Ere the rays of the sun shall dis-

dim. *mf*

p *sf* *sf* *staccato.* *mf* *Wind Ist.*

Detailed description: This is a musical score for page 22. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "call. To the field! to the", "hunt, then, ye brave warriors all! No time now for sloth or for", "dream - - ing! B Ere the rays of the sun shall dis-". The piano part includes various dynamics such as *cres.*, *f*, *p*, *sf*, *mf*, and *staccato.*. There are also performance instructions like *Ped.* (pedal), *tr.* (trill), and *Wind Ist.* (Wind Instrument I). The score is written in a key with one sharp (F#) and a 2/4 time signature.

cres. *ff*

pel the night-dew From his couch the noble stag a - wak' - ning, With steed and with hound will we

cres. *Well accented.* *ff* *sf* *sf*

keep him in view, Till he fall a fair prizeto our arrow so true; To horse, then! to

sf *sf* *sf* *sf* *sf* *Ped.* *

horse! ere is gone the nightdew. To the field, to the hunt we are hast' - - ning.

Ped. ... *

p *sf Trombe.* *Ped.* *

Ped. *

p *ff* *

C Or if, midst the chase, we chance on the

mf foe, Should near us the Mos - lem be hid -

p

f

ing, Of strong arms and sharp swords make we here goodly show ;

f

f *sf* *p* *cres.*

In the dust shall the in - fidel, the in - fidel host be laid

f

Ped. *

low. Through God, and our

cres. *f* *p*

Ped. * *Ped.* * *Ped.* *

lead - er who dreads not the foe, All dan-ger and fear thus de-

rid - - ing. To horse! then to horse! ere is

gone the nightdew, While with ro-sy tints the East is gleam-ing. Soon Au-ro-ra's bright rays on our

cres. *sf* *sf*

dim. *mf*

p *sf* *sf* *mf*

cres. *ff* *sf* *sf*

Wind Ist.

weapons shall fall. No bat - tle, no feud doth to-day on us call, No time, no
 time now, no time now for sloth or for dream - ing. To the
 field! to the field!

energico.
sf sf
ff
p
Trombe.
f
ff
Ped. *accelerando.*

The musical score is written for voice and piano. It consists of three systems of staves. The first system has a vocal line (treble and bass clef) and a piano accompaniment (treble and bass clef). The second system also has a vocal line and piano accompaniment, with a trombone part indicated by the marking 'Trombe.'. The third system has a vocal line and piano accompaniment. The score includes various musical markings such as 'energico.', 'sf', 'ff', 'p', 'Trombe.', 'Ped.', and 'accelerando.'. The lyrics are written below the vocal lines.

No. 2. Recitative and Aria. "Within my chamber."

The castle of Don Munio. Sunset. Donna Maria alone in her chamber.

Andante con Moto. ♩ = 76.

Acompañamiento.

Orgl.

pizz. p

Viol. Fag.

mf

Ped. *

The piano introduction is in G major, 2/4 time. The right hand features a rapid sixteenth-note arpeggiated figure in the treble clef, while the left hand provides a steady bass line with eighth notes. The tempo is marked 'Andante con Moto' with a quarter note equal to 76 beats per minute. Dynamics include piano (p) and mezzo-forte (mf). The piece concludes with a pedal point marked with an asterisk.

Donna Maria. RECIT. *Lento.*

Within my chamber,

tempo.

wrapt in silent musing, Opprest with loneliness, I sit for-lorn.

Now slowly sinks the sun towards the glowing West.

The vocal part is written in a single staff in G major. The recitative section is marked 'Lento' and features a simple, expressive melody. The aria section, beginning with 'wrapt in silent musing...', is marked 'tempo.' and consists of a more melodic line with some ornamentation. The piano accompaniment is in G major, 2/4 time. It features a variety of textures, including arpeggiated figures, sustained chords, and moving bass lines. Dynamics range from piano (p) to pianissimo (pp). The piece includes instrumental entries for Violin and Fagotto (Fag.), Oboe (Ob.), and Cor Anglais (Cor. Fag.).

RECT.

Tempo.

The shadows lengthen, and the birds fly home.

colla voce.

Str. L. H.

Andante Patetico. $\text{♩} = 68.$

mf

pizz.

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

con dolore.

heart! my

sf *sf* *p* *dim.* *pp*

Clar. Viola

Ped.

heart! ex-pand . . . thy pin - ions, and like . . . the birds, soar

Cor.

far . . . a - way! . . . Not here, not here, not here are thy do -

*Ped. Ped. **

min - ions, But near thy lord, . . . there wouldst thou stay.

*Viollo. poco cres. Str. cres. Ped. **

mf

A

Clar. Ob.

f p

*Ped. * Ped. * Ped. * Ped. **

poco. rall.

ab - sence! source of sor - row, To her thus doom'd to watch, to

pp

watch and wait, None can fore-tell how-e'er . . . the

fp *Clar.*

mor-row, With joy . . . or grief may change our state, With

pp

joy . . . or grief . . . may change our state,

fp *rall.* *Clar.* *Ped.*

cres. *cres.* *Sf* *molto accel. Sf*

Ped.

RECIT. *Vivace.*

But why should I thus gloomy ponder? Will not a gracious Heav'n pro-

f. *pp*

- tect? Hath not my lord full oft returned,

mf *Wind Inst.* *pizz. str.* *p*

lento. after repeated ab - sence? Then

Vivace. f *Sf*

cheer thee, my heart, Why should'st thou repine? To the field the brave warrior must

p *Allegro ma non Troppo.* ♩ = 116. *Clar.*

go! And pa-tient-ly wait-ing, Seek not to di-vine what the

fu-ture shall speed-i-ly show, Then cheer thee, my heart, Why

sf *p*

Ped.

should'st thou repine? To the field the brave warrior must go! And

f

Ped. *

pa-tient-ly waiting, seek not to divine What the future shall speed-i-ly

poco rall.

p *colla voce.*

declamando.

show. In chiv - al - rous

f *Sf* *Ped.* *dim.* *p* *

Ped. *

bearing, In knight - ly ad - dress, What war - rior more

Voello. *Cor.* *Fag.*

hon - ors, more hon - ors can claim! All - power - ful in

Ob. II *mf* *Ped.* *fp* *Clar. Fag.*

combat, most kind in distress, O my liege! my

fp *dim.* *pp* *Str.*

liege! how I cher - ish thy fame! Then banish the thought, my

Cor. >

own no-ble Knight, Shall re-turn in despite of the foe, What

f

Ped. *

joy when a - far his lov'd form greets my sight, And his bugles, his bu - gles their

wel-come shall blow! What joy, what joy, what joy, . . . when his

cres. ed. accel. ff poco. rall.

mf *cres. ed. accel. Sf* *rall.* *p*

Ped. *Ped.* *Ped.* *

a tempo.

bugles their welcome shall blow, What joy, what

a tempo. *cres - cen - do.*

Ped.

rallent. a piacere.

joy, what joy, . . . when his bu - gles, his bu - gles their

Ped. * *p*

wel - come shall blow!

ff *Vivace.*

Ped. * *Ped.* *Ped.* *

sf *Ped.*

EVENING. *Close of Vesper service in the chapel of the castle. Escobedo, the chaplain, with the women, and such retainers as have not followed Don Munio on his expedition.*

Accompaniment.

Musical score for "The Rose Tree" in G major, 3/4 time. The score is for a piano and strings. The piano part is written in treble and bass clefs. The strings are written in a single staff. The score includes a piano (p) marking and a crescendo (cres.) marking. The tempo is marked "Allegretto".

p *R.H.* *L.H.* *Sempre cres.* *cres. ed accel.* *Ped.* *8va.*

f *dim* - - in - u - en - do. *p* *Organ ad lib.*

Ped. * *Ped.* * *Ped.* *

J Escobedo. Solo.

tone VIII. gregorian.

f Escobedo. Solo. TONE VIII. GREGORIAN.

Glo - ri - a Pa - tri et Fi - li - o, Et Spi - ri - tu - i Sanc -

Allegro. ♩ = 106. **f** **p**

SOPRANO. *ff*

ALTO.

TENOR. *ff*

BASS. **CHORUS.** *ff*

Si - cut e - rat, in prin - cip - i - o, et nunc et semper; et in

to!

f *Str.* *Org. and wind Inst. sfz* *sfz*

3

sæ - cu - la sæ - cu - lo - rum, A - - men.

3

sæ - cu - la sæ - cu - lo - rum, A - - men.

3

Escobedo. *ff*

Do - mi - nus vo -

Str.

p *dim.* *p*

Et cum Spi - ri - tu tu - o!

p *dim.* *p*

Et cum Spi - ri - tu tu - o!

p *dim.* *p* A

CHO.

bis-cum!

p *Andante sostenuto.*

Trombe,
Corni,
Trombona.

ORGAN.

pp *Timp.*

Escobedo. *Recit.*

rall. The

cres. *p*

con solennita.

night hath fallen round us; We have prayed for our good lord and la - dy;

Recit.

p *pizz.* *arco.*

Yet ere we part, as is most meet and right, and as enjoined by Holy

tr

sf

a tempo.

Church, our voices let us raise in Vesper-song, in Ves - - per-

Fl. Clar. Fag. Cor. *rall. colla voce.*

a tempo. *mf* *pp* *Str.*

Allegretto Moderato. ♩. = 72.

song!

Cor. Solo. *mf* *p* *cres.*

dim. *p*

mf

All other tho'ts forsake, Let each his station take, Let ho-ly song awake in

ac - - cents sweet. To her . . let praise be giv - - en,

p *cres.* *cres.*

Ped. * *Ped.* * *Ped.* *

Who . . for our sins hath striv - en, Who, that we be . . . for-

giv - - en, Doth plead, doth plead for us. To

p *mf* *cres.* *B*

Ped. *

The musical score is written for a voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into four systems. The first system begins with a mezzo-forte (*mf*) dynamic. The piano accompaniment consists of dense, rhythmic chords. The vocal line has a melodic contour with some grace notes. The second system includes a piano (*p*) dynamic and a crescendo (*cres.*) marking. The third system features a piano (*p*) dynamic and a crescendo (*cres.*) marking. The fourth system includes a piano (*p*) dynamic, a mezzo-forte (*mf*) dynamic, and a crescendo (*cres.*) marking. The score concludes with a section marked 'B' and a final piano (*p*) dynamic. Pedal points are indicated by 'Ped.' and asterisks (*).

her.... let praise be giv'n, Who... for our sins hath striv'n, Who, that we be forgiv'n, Doth

plead.... for us,.... Doth plead.... for us,.... A - - ve, A - - ve Ma-

p *cres. poco a poco.* *ff* *rall. colla voce.* *molto rallent.*

Ped. *

ri - - a! A - ve Ma - ri - - a!

p *pp* *mf*

cres. *dim.* *pp*

No. 4. Chorus. "Ave Maria."

Andante con moto.

SOPRANO.

pp

A - - ve Ma-ri-a!

ALTO.

pp TENOR.

A - - - - ve Ma-

pp BASS.*Andante con moto, ♩ = 66.*

Str.

*mf**dim.**p* Ob. Clar.*mf**pp*

full of grace,

Moth - er of sorrows, bow thine ear;

Withhold not thou thy

ri - a!

Moth - er of sorrows, bow thine ear;

Withhold not thou thy

A - - - ve Ma-ri - a!

Ped.

*

kindly face, Our supplications deign to hear, A - - - - -

hear, our supplications deign to hear, A - - - - -

kindly face, Our supplications deign to hear, A - - - - -

A - ve, A - - - - -

A - ve, A - - - - -

cres. *dim.*

dim. *p* *p*

ve, A - - ve Ma - ri - - - a! Bene - dic - ta! blessed maid!

p

ve, A - ve Ma - ri - - - a! A

dim.

ve, A - - ve Ma - ri - - - a!

f. *Ob.*

Ped. * *Ped.* *

mf Chosen of women, fair and pure; *p* Support our hearts when sore dismayed,

mf *p*

Sup-port our hearts when sore dismayed,

Ped. *

cres - - cen - do. *ff* *dim.* *p*

Let not the world our souls al-lure, A - - ve, A - - - ve Ma-

dim. *p*

cres - - cen - do. *ff* A - - - - - ve, A -

dim. *p*

Let not the world our souls al-lure, A - - ve, A - - - - - ve Ma-

ff *dim.* *p*

A - - - - - ve Ma-

Sempre. cres - - cen - do. *ff* *dim.*

mf

Et Be-ne-

- - ve Ma-ri - a!

- - ri - - - a!

B

Fl. Ob.

*p**mf*

Ped.

Ped.

Ped.

die - - - tus! wond'rous birth of Christ, our Lord, of Virgin pure!

Through

Et Benedictus!

Et Benedictus! wond'rous birth of Christ, our Lord, of Virgin pure!

Through

*sf**dim.**f**dim.*

cres. *f*

Him, sal - va - tion came to earth, Thro' thee, His aid is ev - er sure, A -

cres. *f*

sure, Thro' thee his aid is ever

f

Him, sal - va - tion came to earth, Thro' thee, His aid is ev - er sure, A -

f

A - ve,

Ped. *

p

- - - - - ve, A - - ve, Ma - ri - - - a!

p

sure, A - - ve, A - - ve Ma - ri - - - a!

p

- - - ve! A - - ve! A - - ve Ma - ri - - - a!

p

A - - - - - ve! A - - - - - ve Ma - ri - - - - a!

dim.

p

3

2

pp

When the hour of death shall come,

mf *sf* *pp* *sf*

When the hour of death shall come,

In ho-ra mor - - tis, . . . mortis nos - træ, in ho-ra

Cor. Clar. *Str.* *Voell. Fag.* *pp* *Timp.* *Ped.* *

pp *pp* *pp*

Our troub - - les past, O pray for us, that by the

Our troub - - les past, O pray for us, that by the

mor - tis, . . . mortis nos - træ.

Cor. Fag. *Str.* *pp* *pizz.* *Timp.*

Detailed description: This is a page of a musical score, page 48. It features vocal parts (Soprano, Alto, Tenor/Bass) and piano accompaniment. The music is in a minor key, indicated by three flats in the key signature. The lyrics are in English and Latin. The English lyrics are: "When the hour of death shall come," and "Our troubles past, O pray for us, that by the". The Latin lyrics are: "In ho-ra mor - - tis, . . . mortis nos - træ, in ho-ra" and "mor - tis, . . . mortis nos - træ." The score includes various musical notations such as dynamics (*pp*, *mf*, *sf*), articulation marks (accents, slurs), and performance instructions for instruments like Cor. (Cornet), Clar. (Clarinet), Str. (Strings), Voell. Fag. (Violoncello and Fagotto), Timp. (Timpani), and Ped. (Pedal). The piano part has a complex texture with many sixteenth and thirty-second notes.

power of grace we may be saved at last, *f* O - - - ra!

power of grace we may be saved at last, *f* O - - - ra!

last, . . . O-ra pro no - - - bis,

mf *cres.*

ff O - - - ra pro no-bis, pec-ca-to - ri-bus, *mf* O - - - ra!

O - - - ra pro no-bis, pec-ca-to - ri-bus, *mf* O - - - ra!

ff *sf* *mf*

dim. *p* *f*

O - - ra pro no - - - bis! O - - - ra pro

ra! O - - ra pro no - - - bis.

dim. *p* *f*

O - - ra pro no - - - bis! O - ra pro

dim. *p* *f*

no - bis, O - - ra pro no - - bis, pro

p

no - bis, pec - ca - to - ri - bus, pec - ca - to - ri - bus, pec - ca -

p

sf *sf* *p*

no - bis, pec - ca - to - ri - bus, pec - ca - to - ri - bus, pec - ca -

sf *sf* *p* Wind Inst.

to - ri - bus, O - ra !

to - ri - bus, O - ra pro no - bis, pro no-bis

O - ra !

p

Str.

mp

O - ra !

pp

O - ra !

pp

O - ra !

pp

Cor. *pizz.*

Ped.

*

No. 5. Recit. and Aria. "In the woods at early morn."

Morning in the Forest. Don Munio alone.

Allegro Moderato. ♩ = 100. Fr. Ob. Clar.

Accompaniment.

mf *p* *mf*

Ped. *

Recit.

In circle

p *L.H.*

Ped. *

Tempo.

wide, forth have I sent my vas-sals all.

Aroused by loud halloh

sf *mf* *Str.*

Recit.

... and blast of horn,

ere long the frightened stag hither his flight will

p *Trombe. Cor. Clar.* *Str.*

wend ; While 'neath this leafy covert will I take my stand, ex -

sf *mf* *p*

Allegro non troppo.

pectant waiting, till the game ap-pear.

f

In the woods at ear-ly morn, sweet re-

p

sound . . . the forest voi - ces, Nature seems again new

born, and the heart of man re-joice, re -

joy - ces! How the for - est odors sweet Breathe their

perfumes on the air. Blest in - fluence! thee my

soul . . . doth greet. Sooth - er of sor - row and of

care, Sooth - er of sorrow and of care! Then how

f

Fl. Ob. *Ped.* *

Str.

sweet . . . at early morn when re-sound . . the woodland voices, Nature

mf

Fl. Ob. *mf*

Cor. *mf*

seems . . . again new born, . and the heart of man, the heart of man re-joi - - -

rall.

f *colla voce.* *sf* *sf*

ces. A

f *a tempo.*

tr *sf*

Ped. * *Ped.* * *Ped.* *Ped.* *Ped.* *Ped.*

f Strong of arm and cool of nerve must the

p

trus - - - ty warrior be! Huntsman! thou too must not

swerve, When the game . . . approacheth thee, when the

game . . approacheth thee! *p* Worthy then . of knightly skill is the

cres. *f*

sport the woods can show. When peals the horn from cliff and

fp *ff* *B*

hill, and Echo an - - - swers faint below. Echo

fp *fp* *p* *f*

answers, Echo answers,

Fl. Clar. Ob. *pp* *Str.* *mf* *pp*

p poco rall. *f*

faint be - low, Then how

poco rall.

The musical score is written for a vocal soloist and a piano accompaniment. The vocal line is in the soprano register, and the piano accompaniment consists of a right-hand treble staff and a left-hand bass staff. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into measures by vertical bar lines. Dynamic markings include *cres.* (crescendo), *f* (forte), *fp* (fortissimo piano), *ff* (fortissimo), *B* (Basso), *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). Performance instructions include *poco rall.* (poco rallentando). The lyrics are written below the vocal line, and some instrumental parts are marked with *Fl. Clar. Ob.* and *Str.* (strings).

allegro.

sweet . . . at early morn when re-sound . the woodland voices, Nature

*mf Tempo.**mf**rall.*

seems . . . again new born, . and the heart of man, the heart of man re-joice . . .

*Ped.*** rall.**colla voce.**ces.**f a tempo.**sf**Ped.*** Ped.**Ped. Ped. Ped. Ped**f accel.**Ped.*** Ped.*** Ped.*

No. 6. Recit. "But hark! what distant sounds!"

(The approach of the Moors.)

Don Munio. *p* RECIT.*Moderato.*

Tempo di Marcia = 100.

But hark! what distant sounds of

Accompiment.

Clar.

Cor.

p

Fag.

Trombe

RECIT.

Tempo.

music fall on my wond'ring ear!

mf *Tempo.*

Cor.

Agitato e cres.

RECIT.

In yonder vale, behold a cav-al-cade approaching, and women too among the

RECIT.

*p**sf**Tempo.*

RECIT.

train, all gaily deck'd as for a wedding feast! No hostile purpose can their

*p**mf**fp*

A

footsteps guide, while yet their glitt'ring garb proclaims the Mos - lem ! Ha! my good

fp *fp* *fp* *fp*

tempo.

sword ! here shalt thou win most noble boo-ty, and a lord - ly ransom :

p *p*

tempo.

Sound, bugle, sound ! Sound, bugle, sound ! with gladsome news, my

f *Tromba* *colla voce.* *p*

fall.

vassals to re - call !

f *Tromba* *ral - len - tan - do* *Ped.*

No. 7. CHORUS. "Birds! gaily singing o'er us."

(Female Voices.)

*Females of the Moorish cavalcade, singing as they journey.**Moderato quasi marcia.* ♩ = 96.

Accompaniment.

p *cres.* *Ped.* *Ped.* *

mf *Ped.* *

mf SOPRANO 1mo.

Birds gai - ly singing o'er us,

mf SOPRANO 2do.

Birds gai - ly singing o'er us,

ALTO.

Birds gai - ly singing

Ped. *sempre. Ped.*

Haste on . . . the path before us, Raising . . . the joyous chorus, In

Haste on . . . the path before us, Raising . . . the joyous chorus, In

o'er us, Haste on . . . the path before us, Rais - ing the cho - rus in

Sva.

praise, in praise of Love! Ere fall the shades of night.

praise, in praise of Love! Ere fall the shades of night.

A *p*

Ob. *A* *Sva.*

Trombe. Cor. *Piccolo. Clar.*

Ped. *

O may the marriage rite, Two faithful hearts unite, Sing praise to

O may the marriage rite, Two faithful hearts unite, Sing praise to

8va.

sf

Ped. * *Ped.* * *Ped.*

B

Love. O may . . kind Heav'n defend,

Love, O may . . kind Heav'n defend,

O may . . kind Heav'n defend, Un - - til . . . our

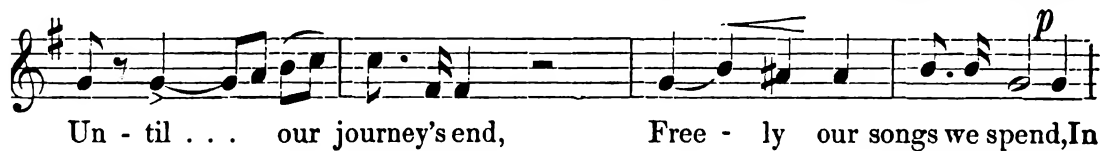
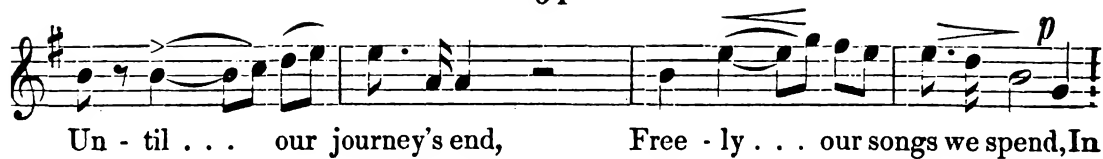
f

8va.

8va.

8va.

B



ill, Our good lord Aba - dil— In peace shall journey

ill, Our good lord Aba - dil— In peace shall journey

Thus, safe from ev'-ry ill, Our good lord Ab - a - dil, in peace shall journey

still, and win the prize, . . . and win the prize, . . shall journey still, and win the

still, and win the prize, shall journey still, shall journey still, and win . . .

still, and win the prize, in peace shall journey still, and win the

L. H.

Ped. * Ped. *

prize, and win the prize!

... the prize, and win ... the prize!

prize, and win the prize!

Ped. *

tr

R.H.

dim e rallent.

p

Ped. * *Ped.* *

No. 8. Chorus. "Down with the Moslem!"

*Don Munio's Retainers make their appearance from all sides, surrounding the Moors.**Allegro con Fuoco. ♩ = 120.**Accompaniment.*

p *cres.* *sem - pre*

Timp.

*TENOR sf Don Munio's Retainers.**molto energico.*

Down, aye! Down with the Mos-lem, the ha-ted, detest-ed! No

BASS. sf

cres - cen - do. *sf* *sf* *sf* *sf*

long - er shall thus our fair land be infest - ed! On warriors all! Draw the

sf

2nd. TENOR.

sword! bend the bow! For God and Castile! See yon - der the foe! See

The first system of the musical score. It includes a vocal line for the 2nd Tenor and a piano accompaniment. The key signature has one sharp (F#). The vocal line begins with the lyrics "sword! bend the bow! For God and Castile! See yon - der the foe! See". The piano accompaniment features a complex, rhythmic pattern in the right hand and a more melodic line in the left hand.

f SOPRANO.

THE MOORISH WOMEN. Woe! Woe! ut - - ter woe!

ALTO.

A

yonder the foe, . . . See yonder the foe!

poco dim.

The second system of the musical score. It includes vocal lines for Soprano and Alto, and a piano accompaniment. The Soprano part begins with the lyrics "Woe! Woe! ut - - ter woe!". The Alto part begins with the lyrics "yonder the foe, . . . See yonder the foe!". The piano accompaniment continues with a similar rhythmic pattern, marked *poco dim.* (poco diminuendo).

mf

our jour - ney de-tect - ed; By blood - thirsty men is our

mf

sf *p*

progress arrest - - - - - ed! All the

p

hopes, fond - ly raised, in the dust are laid low, And

p

The musical score is written for a voice and piano. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into four systems. The first system contains the first two lines of music. The second system contains the next two lines, including the lyrics 'progress arrest - - - - - ed! All the'. The third system contains the next two lines, including the lyrics 'hopes, fond - ly raised, in the dust are laid low, And'. The fourth system contains the final two lines of music. Dynamics include *mf* (mezzo-forte), *sf* (sforzando), and *p* (piano). There are also accents and a crescendo hairpin. The piano part features complex chordal textures and arpeggiated figures.

cres.

cap-tives are we to our bit - terest, bit - ter-est foe! Woe! Woe!

cres.

Constanza, with Alto ad lib.

B The Retainers. Down with the Moslem! the hated, de-test-ed! No

ff

Abadil, ad lib.

Woe! ut-ter

Don Munio, ad lib.

B Cap - tured the Mos - lem! the hat - ed, detested! The

cres. *sf* *sf* *ff* *3* *3* *3* *3*

Ped. *

ut - ter woe! Our jour - ney de - test - ed; By blood-thirsty men is our

longer shall thus our fair land be infest - ed!

woe!..... Our progress ar-rest

spoil it is ours, by our good swords arrest - ed!

mf

pro-gress ar-rest - ed! Captives are we, aye! captives are we to our
 Captives are we to our bit - ter - est foe, to our
 On, warriors all! Draw the sword! bend the bow! For God and Castile!
 For God and Castile! See
 ed! Captives are we to our bit - ter - est
 We war not with women, Each weapon lay low! What rejoicing at

bit-terest, bit - terest foe, our bit - terest foe, our bit-ter-est foe! Sur -
 bit-terest, bit - terest foe, See yonder the foe, See yonder, see yonder the foe! Sur -
 yonder the foe, See yonder the foe, See yonder the foe! Sur -
 foe! Our bit-terest foe! Sur -
 home when this booty we show, . . . this booty we show! Sur -
 home when this booty we show, . . . this booty we show! Sur -

*Allegro Furioso Assai.**sempre. ff*round - ed, con-found-ed, No suc - cor, no res - cue, To whom can *we* turn, to

Abadil with Tenor ad lib.

*sempre. ff*round - ed, con-found-ed, No suc - cor, no res - cue, To whom can *they* turn, to

Don Munio with Bass ad lib.

Allegro Furioso Assai. $\text{♩} = 80.$ *sempre. ff*whom can *we* turn? Sur-round-ed, confounded, No suc - cor, no res - cue; towhom can *they* turn! Sur-round-ed, confounded, No suc - cor, no res - cue; to*Ped.*

*

whom, to whom, to whom can *we*

whom, to whom, to whom can *they*

Ped. * *Ped.* *

turn? To whom can *we* turn?

turn? To whom can *they* turn?

Vin. col Piccolo.

sf To whom can *we* turn? To whom can *we*

sf To whom can *they* turn? To whom can *they*

turn?

turn?

8va

Ped.

No. 9. Recit. and Aria, with Male Chorus.

"Unarmed, we yield ourselves."

Abadil.

The Entr'acte.

Un - armed, we yield ourselves to force of numbers!

Recitative.

dim.

Tempo del No. 8. poco rall. e dim. But heard I not amid yon hostile

Recit.

cries, the name, the name of Mu-ni - o?

a tempo.

Recit.

Don Munio.

'Tis even so, The knight who speaks with you is he: What wouldst thou?

p

Abadil.

Al lante non troppo. ♩ = 69.

First system of musical notation. The vocal line (treble clef) begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, and a quarter note B4. The piano accompaniment (grand staff) features a continuous eighth-note pattern in the right hand and a similar pattern in the left hand. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

Hail, O no-ble Mu - ni - o!

Second system of musical notation. The vocal line continues with a half note B4, a quarter note A4, a quarter note G4, a half note F#4, and a quarter note E4. The piano accompaniment continues with the same eighth-note pattern. The key signature and time signature remain the same.

On me a boon bestow, Known as a gen'rous foe, To

Third system of musical notation. The vocal line begins with a half note D4, a quarter note C4, a quarter note B3, a half note A3, and a quarter note G3. The piano accompaniment continues with the same eighth-note pattern. The key signature and time signature remain the same.

thee I plead, to thee I plead, Do . . not my suit disown,

Fourth system of musical notation. The vocal line continues with a half note F#3, a quarter note E3, a quarter note D3, a half note C3, and a quarter note B2. The piano accompaniment continues with the same eighth-note pattern. The key signature and time signature remain the same.

When once our pur - pose known, In . . . thee I trust a - lone, To

Ped.

rall. *f*

help, to help our need. My name is

rall. colla voce. *pp* *pp*

Energico.

A-badil, of princely line, And this fair maid . . . of e - qual

high descent, To celebrate our marriage at a dis - tant shrine.

ral - len - tan - do.

Hith-er had we this day . . . our footsteps bent. A

pp *rall. colla voce.* *a tempo. mf*

f

Take all our gold, our jewels rich and rare, The

rall. *a tempo.* *p*

ransom of a Prince! . . . Aye, ask for more! But let not

poco. cres. *p*

fell dis-hon - or have a share, In what sad Fate may

fp *dim.* *pp*

have for us in store, may have for us in store!

poco rall. *pp* *poco rall.*

1 tempo 1 mo.

Then, O no-ble Mu - ni - o! On me a boon bestow,

TENORS 1 & 2.

ppp Staccato.

The bride is pass - ing fair, Wit - ness her great de - spair,

ppp BASS 1.

The bride is pass - ing fair, Wit - ness her great de - spair,

BASS 2.

ppp Staccato.

Don Munio's Retainers whispering together.

Tempo 1 mo.

Be . . . thou a gen'-rous foe, To thee I plead, to

List to the war-rior's tale, list to the

List to the war-rior's tale, list to the

thee I plead, Do . . . not our suit disown, Now that our
 tale! The sto - ry seem - eth true, What will Don
 tale! The sto - ry seem - eth true, What will Don

sempre piano.

pur - - pose known, In . . . thee we trust alone, To
 Mu - nio do? Can aught a - vail?
 Mu - nio do? Can aught a - vail?

cres.

help, to help, to help our

cres. *mf*

Can aught avail ? Can aught avail ? Can aught

cres. *mf*

Can aught avail ? Can aught avail ? Can aught

cres. *mf*

Ped. *

Ped. *

Ped. *

need.

a - vail ?

a - vail ?

mf *p*

No. 10. Recit. and Intermezzo. "Now God forbid."

*The Ransom.**Allegro Moderato.* ♩ = 104.*Accompaniment.*

mf *Trombe.* *f* *Ped.* ** Ped.* ***

Don Munio.
RECIT.*Tempo.*

Now God for - bid, that I, a Christian knight, two loving

RECIT.

tempo.

hearts should force asunder,

Tho' with no hos-tile purpose ye have

RECIT.

RECIT.

tempo.

come, But yet, as Mos - lems, captives of my sword, Hear

*fp**tempo.**Tromba.*

RECIT.

this, hear this, the ran - - som I will

RECIT. *mf*

Andante con moto. ♩ = 76

take. Full fourteen days within my cas - - tle gate,

p

captive, yet not con-fined . . shall ye abide with me; But

sempre piano.

there your nuptials will we cel - - e - brate, af - ter which time shall

p

RECIT. *f*

ye in - deed : go free. Haste, her-ald

mf *p* *f*

tempo.

haste! un-to my la - - - dy fair,

p *tempo.*

RECIT.

that for our coming she at once pre - pare, at

tempo. *sfz* *p*

RECIT.

once . . . pre - - - pare!

rall. *tempo.* *pp* *Ped.* *

No. 11. Chorus. "Praise to Don Munio!"

*The March to the Castle.**Allegro Vivace alla Murria.* ♩ = 104.

Accompaniment.

sf sf
f Tromba. *cres.* *Ped. * Ped. **

ff SOPRANO.

Praise to Don Mu-ni-o! What kindness to his foe, Doth the brave

ALTO.

ff

TENOR.

Praise to Don Mu-ni-o! What kindness to his foe, Doth the brave

BASS.

ff *Ped. **

A

war - rior show, Let joy, let joy a - bound!

Constanza. (*Solo.*) *mf*

A - way . . . with

war - rior show, Let joy, let joy a - bound!

A -
Abadil. (*Solo.*)

fp *pp*

grief and fear! All sor - - rows disappear, Such knighthood we revere, Where'er 'tis

- way . . . with grief and fear! All . . . sorrows disappear, Such knighthood we re-

found, where - - e'er, where'er 'tis found!

- vere, wher - e'er . . . 'tis found!

p *ff* *Trombe.*

B *ff* *mf*

Sound, trumpets, sound! the

ff *mf*

Sound, trumpets, sound! the

B *f* *Ped.* *Ped.* *

bri - dal train, the bri - dal train pre - ced - - ing, Sound, gen - tle
 bri - dal train, the bri - dal train pre - ced - - ing, Sound, gen - tle
 bri - - - dal train pre - ced - - ing, Sound, gen - tle

The first system consists of three vocal staves and two piano staves. The vocal parts enter with the lyrics 'bri - dal train, the bri - dal train pre - ced - - ing, Sound, gen - tle'. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with triplets and eighth notes. A *mf* (mezzo-forte) dynamic marking is present at the beginning of the piano part.

lutes! your tale of love, your tale of love re - veal - ing :
 lutes! your tale of love, your tale of love re - veal - ing :

The second system continues the vocal and piano parts. The vocal parts enter with the lyrics 'lutes! your tale of love, your tale of love re - veal - ing :'. The piano accompaniment continues with a similar melodic and harmonic structure, featuring triplets and eighth notes. The system concludes with a final chord in the piano part.

ff *mf* *Omit the 2d time.*

Haste on your way! your banners wide, your banners wide displaying,

ff *mf* ban - - - ners wide displaying,

Haste on your way! your banners wide, your banners wide displaying, To Hymen's

ban - - - ners wide displaying,

Ped. *

mf *Omit the 2d time.*

mf *ff*

To Hymen's feast, to Hymen's feast, let there be no de - lay - ing! Then

mf *ff*

feast, to Hymen's feast, let there be no de - lay - ing! Then

To Hymen's feast, to Hymen's feast, let there be no de - lay - ing! Then

- play-ing, To Hy - - men's, Hymen's feast let there be no de -

- play-ing, To Hymen's feast, to Hymen's feast let there be no de -

- play-ing, To Hymen's feast, to Hymen's feast let there be no de -

poco accel.

- lay-ing, To Hy - - men's feast let there be no . . . de-lay-ing!

poco accel.

- lay-ing, Ah! to Hymen's feast let there be no . . . de-lay-ing!

poco accel.

- lay-ing, Ah! to Hymen's feast let there be no . . . de-lay-ing!

poco accel.

poco accel.

Trombe.

*ff Poco piu Moto.**sf*

Praise to Don Mu - ni - o! What kind - ness to his

*sf**ff Poco piu Moto.**sf*

Praise to Don Mu - ni - o! What kind - ness to his

*sf**Poco piu Moto.*

foe, Doth this brave warrior show, Let joy abound, let joy a -

foe, Doth this brave warrior show, Let joy abound, let joy a -

sf sf

- bound!

- bound!

ff *mf*

Ped. *Ped.* *Ped.* *Ped.*

Ped. *

Ped. *

Sva bassa.

END OF PART FIRST.

PART II.

No. 12... Recitative and Aria.

"The shadows deepen on the castle walls,"

Lento non Troppo. ♩ = 60.

Accompaniment.

Corn. Fag.
pp

Siringa.

sempre piano.

Abadil.

Recitative.

The shadows deepen on the castle walls:

Tempo.

Clar.

*The night before the nuptials. A terrace of Don Munio's castle. Abadil solus.*Cor. Fag.
*pp**Poco vivo.*

Honored cap - tiv - i - ty draws near its close,

Soon will the christian even-song pro-

Recit.

Str. sf

pp

lento.

claim the coming of the night, While on this terrace will I wait to meet my

lento. *sf* *pp*

f *agitato e cres.*

love. Pa - tience, O longing heart! Soon is thy trial o'er, and the glad morrow's

vivace. *sf* *p* *cres.*

f

sun shall see Constan - za thine!

Poco Animato. ♩ = 76. Clar. *Fag.*

ff *p* *Fag.* *Cor.* *Ped.* *

f *dim - e rallent.*

Vello. 9 12

O thou my star! my star in dark'ning night,

con Pedale.

O thou my light! my light to guide my way. My

cres. *dim.*

joy, . . . when all around seems bright, My com - fort in the threat' - ning

day. For thee my heart. . . is ev - er long-ing, With love's own

mf *p* *Ped.*

Ped. * *Ped.*

grief full sore oppress. I think of thee, and tears come thronging, When thou art

mf

rall.

present, I am blest. A

Cor. Clar.

colla voce. *p* *a Tempo.* *rall.* *pizz.*

a tempo.

Waft her, o breeze, my tend'rest, tend'rest greeting; I

Cor.

a tempo. p

hear the chant from chapel near. The hour draws

pp *cres.*

stringendo. *f* *p*

nigh..... for our glad meet - ing, O come, sweet love,..... I'm waiting here. The hour draws

poco agitato. *mf* *p* *cres.*

rallentando molto. *f*

nigh.... for our glad meet - ing, The hour draws nigh for our glad meeting, O come, O

ral-len-tan-do molto.

come..... sweet love, I'm waiting, wait - ing here!

f *p* *Str.* *Cor. Fag.* *Vin. mf* *Tempo.*

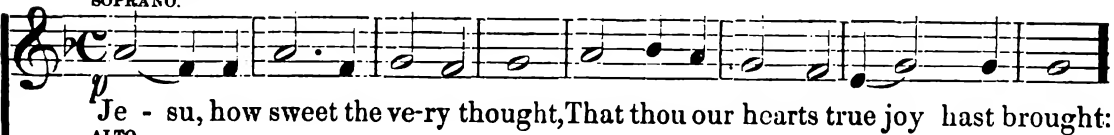
p *poco. rall.* *dim.* *L.H.*

Ped. *Ped.* *Ped.* *Ped.*

No. 13. CHORAL. "Jesu, dulcis memoria."

*Moderato.**The Chapel Choir singing the Evening-Hymn.*

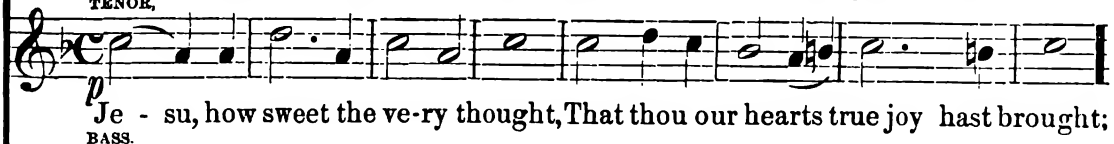
SOPRANO.



ALTO.



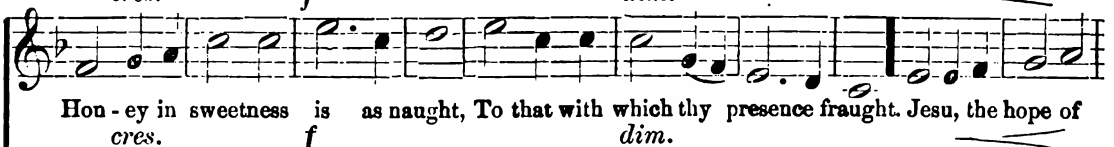
TENOR.



BASS.



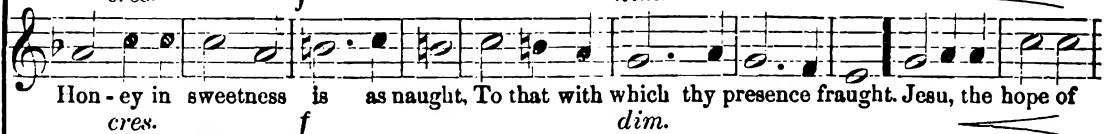
ORGAN. OR WITHOUT ACCOMPANIMENT.

*cres.**f**dim.*

Hon - ey in sweetness is as naught, To that with which thy presence fraught. Jesu, the hope of



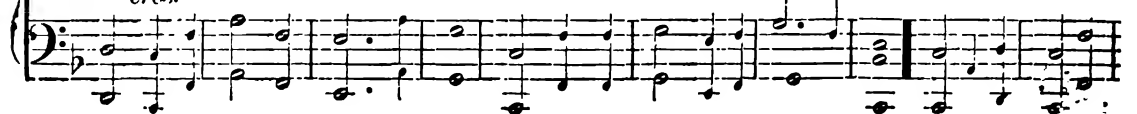
Sed su - per mel, et om - ni - a, E - jus dul - cis præ - sen - ti - a. Je - su, spes poe - ni -



Hon - ey in sweetness is as naught, To that with which thy presence fraught. Jesu, the hope of



Hon - ey in sweetness is as naught, To that with which thy presence fraught. Jesu, the hope of



pen - i - tent! How free to us thy grace is spent! Ah! who can doubt thy kind in - tent, To
 ten - ti - bus, Quam pi-us es pe - ten - ti - bus! Quam bonus te quæ - ren - ti - bus, Sed
 pen - i - tent! How free to us thy grace is spent! Ah! who can doubt thy kind in - tent, To

f *mf* *dim.*

A

mf *dim.*

souls which thee to seek are bent, To souls which thee to seek are bent; O Je - su, ev - er -
 quid in - ve - ni - en - ti - bus, Sed quid in - ve - ni - en - ti - bus? Sis Je - su, nostram
 souls which thee to seek are bent, To souls which thee to seek are bent; O Je - su, ev - er -

p *f* *mp*

B

p *f* *pp*

cres. *mf* *sf*

more with thee, Be our reward thy face to see! And thro' a bright E - ter - ni - ty,

cres. *mf* *sf*

gau - di - um, Qui es fu - tu - rus præ - mi - um, Sit nos - tra in te glo - ri - a.

cres. *mf* *sf*

more with thee, Be our reward thy face to see! And thro' a bright E - ter - ni - ty,

cres. *mf* *sf*

f

Thine shall for aye the glory be, A - men, Amen, Amen, A - men!

f

Per cuncta sem - per sæ - cu - la, A - - - - men, A - - - men, A - men!

f

Thine shall for aye the glory be, A - men, A - men, Amen, Amen, A - men!

f

No. 14. Duet. "Dews of the Summer night,"

*The Castle Terrace. The Moorish Lovers.**Andante Affetuoso ma con moto.* $\text{♩} = 60$.*Accompiment.*

pp *Clar. Fl. Cor.* *cres.*

tr. *mf* *f dim.* *pp*
*Ped. * Ped. **

Constanza,

p
 Dews of the summer night gently are falling, Kindly the stars look down, look

Abadil.

p
 Dews of the summer night gently are falling, Kindly the stars look down, look

*Str. Flz.**Cor. sustin.**Va.*

down from on high. *mf* Hark! in the grove to the nightingale

down from on high. *mf* Hark! in the grove to the nightingale calling! *p* We....

Ob. Fac.

call - - - ing! We are a-lone,.... no list'ner is nigh,.... no list' - ner is

..... are alone,.... no list'ner, no list'ner is nigh, We are alone, no list' - ner is

A

nigh!

nigh. *f* Con - stan - za! my loved one! my bride.... on the morrow! Fly

Fl. Clar. *mf* A *p* Cor.

swift... fleeting hours till the dawn shall appear! Dispell'd are the clouds which

mf

f poco rall. *a tempo.* Constanza.

erst threatened sor-row, The bright sun of Hope... hath removed ev'-ry fear, My

dim. *rall. colla voce.* *a tempo.*

B *con espress.*

dear-est! my dearest! my thoughts art thou telling: O welcome the morrow which

B *Cor.*

f

makes me thy bride! These tears from mine eyes which now gent-ly are well-ing, But

0. *poco. rall.* *A tempo.* *f*
show forth the joy which I feel at thy side. Ah what joy at thy side!
p *mf*
Abadil. Ah! what joy, what joy at thy side! Ah! what joy at thy
colla voce. *poco. cres.*
poco rit. *rall. ad. b.*
Ah! what joy at thy side, Ah! what joy at thy side!
p *rall. ad lib.*
side, ah! what joy, ah! what joy at thy side! Ah!
poco rit. e dim.
p a tempo.
Then while the night dews gently are fall - ing, While kindly stars yon
p
Then while the night dews gently are fall - ing, While kindly stars you
a tempo.
pp

f *p*

a - zure adorn. *D* O hie we to rest.... till the morning, Fare-

a - zure adorn. *f* O hie.... thee to rest... Soon com - eth the morn - ing,

D *cres.* *Ped.* *f* *p*

Ped. *Ped.* *

mf well, love! un - til the glad morn, Farewell, farewell, love!

p *mf* *dim.* Farewell, love! un-til the morn. Farewell, love!... Fare-

Cor.

rall. con passione.

p Farewell, farewell, love! *molto cres. ff* Farewell, love! until the glad morn, farewell,

molto cres.

rall. con passione. ff well, love! Farewell, love! un-til the glad morn, farewell,

colla voce. sf

Ped.

love! *mf* un - til . . . the glad morn. *p* Fare -

love! *mf* un - til . . . the glad morn.

pp

dim. e rall.

well, my love! Fare - well, *dim. e rall.*

Fare - well, my

a tempo.

love!

love! *a tempo.*

ppp
ped.

*

No. 15. Bridal Chorus. "United! united!"

The Festivities after the Marriage.

SOPRANO. *ff*

U - ni - ted! u - ni - ted! their

ALTO. *ff*

TENOR. *ff*

BASS. *ff*

U - ni - ted! u - ni - ted! their

Allegro con Brio. ♩. = 104.

f

ff

Ped.

mf

sor - rows re - qui - ted, Be - hold . . . the hap - - py pair . . . ad -

mf

sor - rows re - qui - ted, Be - hold . . . the hap - - py pair . . . ad -

f *>*

vance: U - ni - ted! u - ni - ted! Lo all are in - vi - ted, To join in the

ff

vance: U - ni - ted! u - ni - ted! Lo all are in - vi - ted, To join in the

ff

Ped. *

1st time. *2d time.*

maze of the merry, merry dance. U - dance.

maze of the

maze of the merry, merry dance. U - dance.

maze of the

1st. *2d time.*

ff Trombe.

Ped. * *Ped.* * *Ped.*

A *mf*

Lead on! . . . lead on! . . . in merry, merry dance, This

Lead on! lead on! in mer-ry, merry dance,

Clar. Fag.

dim. *mf*

Ped. *

joy - ous day, should ev'ry soul en-trance, Then sing, O sing! in

This joyous day should ev'ry soul en - trance, Then sing, O sing! in

hap-py measure show, the love . . . we bear, we bear Don

hap - - py measure show the love we bear, we bear . . Don

ff

Mu-ni-o! U - ni - ted! u - ni - ted! their sor - rows re-qui - ted, Be-hold . . . the

ff

ff

U-ni - ted! u - ni - ted! their sor - rows re-qui - ted, Be-hold . . . the

ff

mf

hap - py pair . . ad-vance! U - ni - ted! u - ni - ted! Lo all are in-

hap - py pair . . ad-vance! U - ni - ted! u - ni - ted! Lo all are in-

vi - ted, To join in the maze of the merry, merry dance.

join in the maze of the

vi - ted, To join in the maze of the merry, merry dance.

join in the maze of the

mf Fl. Clar. Fag.

B

p TENORS.

Safe..... thro' life, secure from ill,

p BASSES.

B Str.

Ped. *Ped.* ** Ped.*

Guard, . . . gracious Heav'n, the no-ble A - - - ba - dil!

May joy . . . his wedded state at - tend,

Crowned with rich blessings to . . . life's end. . . .

0 ff mf

U - ni - ted! u - ni - ted! Their sor - rows re - quired, Be - hold . . . the

ff mf

U - ni - ted! u - ni - ted! Their sor - rows re - quired, Be - hold . . . the

C ff mf

f

hap - py pair . . ad - vance! U - ni - ted! u - ni - ted! Lo all are in -

f

hap - py pair . . ad - vance! U - ni - ted! u - ni - ted! Lo all are in -

p

vi - ted, To join in the maze of the merry, merry dance. All hail

vi - ted, To join in the maze of the merry, merry dance. All hail

Ped. * *Ped.*

. . . to no - ble Muni - o! All hail to noble Mu - ni - o!

. . . to no - ble Muni - o! All hail to noble Mu - ni - o!

s f

Ped. *Ped.* * *Ped.*

... All hail! All hail!

... All hail! All hail!

Ped. * *sf* *Ped.*

Ped. *

No. 16.

BOLERO.

INTRODUCTION. *Poco Moderato.*

Cor.

sf

Tempo di Bolero.

pp

sf p

sf p

scherzoso.

mf

A

Ob. Clar.

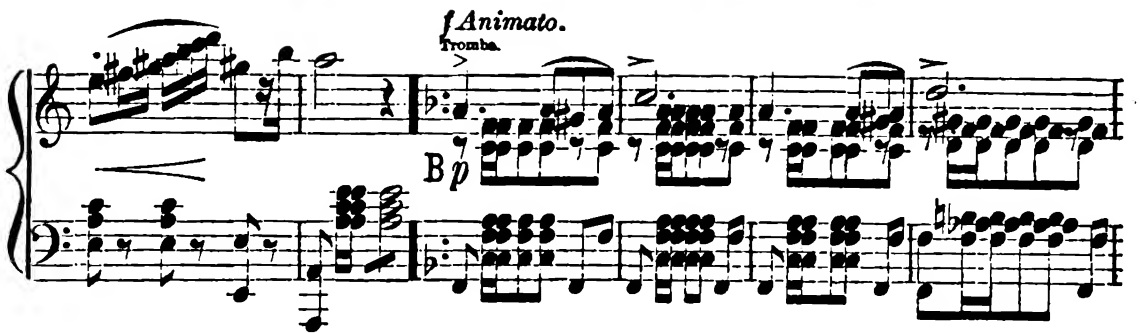
Ped.

n. *Trombe* *mf Str.* *p* *Ped.* *

1st time.

2d. *ff* *Poco dim.*

dim. *cres - - - cen - - do.* *fp*



1st time.

First system of musical notation, first time. The system consists of two staves. The upper staff features a series of chords and single notes, while the lower staff contains dense chordal textures and some melodic lines. The key signature has one flat.

Second system of musical notation, first time. The system consists of two staves. The upper staff has a wavy line above it labeled "8va." and a repeat sign. The lower staff has a wavy line above it labeled "2d." and a "Ped." marking with an asterisk. The system ends with a repeat sign.

Third system of musical notation, first time. The system consists of two staves. The upper staff has a wavy line above it labeled "8va." and a "Ped." marking with an asterisk. The lower staff has a wavy line above it labeled "2d." and a "Ped." marking with an asterisk. The system ends with a repeat sign.

Fourth system of musical notation, first time. The system consists of two staves. The upper staff has a wavy line above it labeled "8va." and a "Ped." marking with an asterisk. The lower staff has a wavy line above it labeled "2d." and a "Ped." marking with an asterisk. The system ends with a repeat sign.

Fifth system of musical notation, first time. The system consists of two staves. The upper staff has a wavy line above it labeled "8va." and a "Ped." marking with an asterisk. The lower staff has a wavy line above it labeled "2d." and a "Ped." marking with an asterisk. The system ends with a repeat sign.

First system of musical notation, measures 1-4. The treble staff contains a complex melodic line with many beamed sixteenth and thirty-second notes. The bass staff features a steady eighth-note accompaniment. A large 'D' is written in the left margin of the treble staff.

Second system of musical notation, measures 5-8. The melodic and accompaniment patterns continue from the first system.

Third system of musical notation, measures 9-12. The melodic and accompaniment patterns continue from the first system.

Fourth system of musical notation, measures 13-16. The melodic and accompaniment patterns continue from the first system. A large 'E' is written in the left margin of the bass staff.

Fifth system of musical notation, measures 17-20. The melodic and accompaniment patterns continue from the first system. The word 'clar.' is written in the right margin of the bass staff.

This page of musical notation, numbered 121, contains six systems of music for piano. Each system consists of a treble staff and a bass staff, often with a brace on the left. The music is written in a key with two sharps (F# and C#) and a 3/4 time signature. The notation includes various note values (eighths, sixteens, and dotted notes), rests, and dynamic markings such as *p* (piano) and *f* (forte). Pedal markings, including "Ped." and an asterisk (*), are used to indicate sustained sounds. The first system shows a melodic line in the treble and a rhythmic accompaniment in the bass. The second system continues this pattern with more complex rhythmic figures. The third system introduces a new melodic phrase in the treble. The fourth system features a more active bass line with triplets and a *p* marking. The fifth system has a more complex treble line with triplets and a *f* marking. The sixth system concludes with a final melodic phrase in the treble and a complex bass line with triplets and a *f* marking.



First system of a musical score. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a complex accompaniment with many beamed sixteenth notes. Pedal markings are present: "Ped." followed by an asterisk, then "Ped." followed by an asterisk.

Second system of the musical score. The treble staff has a melodic line. The bass staff has a complex accompaniment. A "Tromboni." marking with an accent (>) is present in the bass staff.

Third system of the musical score. The treble staff has a melodic line. The bass staff has a complex accompaniment with many beamed sixteenth notes.

Fourth system of the musical score. The treble staff has a melodic line. The bass staff has a complex accompaniment. A "Ped." marking is present in the bass staff.

Fifth system of the musical score. The treble staff has a melodic line. The bass staff has a complex accompaniment. Pedal markings are present: "Ped." followed by an asterisk, then "Ped." followed by an asterisk, and finally "Ped.".

No. 17. Quartett, without Accompaniment.

"IT IS THE LOT OF FRIENDS TO PART."

*The Departure of the Hosts.**Moderato Recitante.*

Prelude.

Clar. Solo. *mf* *f* *p*

Str. *p*

Donna Maria.

SOPRANO.

p

Constanza.

ALTO.

Abadil.

TENOR.

p

Don Munio.

BASS.

It is the lot of friends to part; We meet as travellers of a

It is the lot of friends to part; We meet as travellers of a

tr *p*

Ped.

p *cres. ed accel. molto.* *p a tempo.*

day: An interchange of heart with heart, and then, and then, ... each turns, and goes his

p *cres. ed accel. molto.* *p a tempo.*

day; An interchange of heart with heart, and then, and then, ... each turns, and goes his

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The music is in a minor key, indicated by one flat. The tempo and dynamics markings are *p*, *cres. ed accel. molto.*, and *p a tempo.* The lyrics are: "day: An interchange of heart with heart, and then, and then, ... each turns, and goes his" and "day; An interchange of heart with heart, and then, and then, ... each turns, and goes his".

p *mf*

way, And then, and then each turns, and goes his way. O human

p

way, and then each turns, each turns, and goes his way.

way, and then, and then each turns, and goes his way.

p

way, and then each turns, and goes his way.

The second system of the musical score continues the vocal and piano parts. It includes the lyrics: "way, And then, and then each turns, and goes his way. O human", "way, and then each turns, each turns, and goes his way.", "way, and then, and then each turns, and goes his way.", and "way, and then each turns, and goes his way." The dynamics markings *p* and *mf* are present. The piano accompaniment features arpeggiated chords and moving lines in both hands.

mf

life!..... how short, how short, thou art the joys of friendship well to learn, No sooner prized than forced a -

O human life! how short thou art, the joys of friendship well to learn.

mf

O human life! how short thou art, the joys of friendship well to learn, No sooner prized than forced a -

p *poco rall.* *p a tempo.*

part, How hard God's purpose to discern. And thus we part, We cannot know how we a -

poco rall. *p a tempo.*

part, How hard God's purpose to discern. And thus we part, We cannot know how we a -

*f energico.**p*

gain, perchance, may meet, Whether opposed as foe to foe, . . . or as a friend his friend doth

gain, perchance, may meet, Whether opposed as foe to foe, . . . or as a friend his friend doth

mf

greet, Then meantime let us hope, aye! let us hope and trust, that this our friendship may en-

mf

greet, Then meantime let us hope, aye! let us hope and trust, that this our friendship may en-

mf dure. May all our pur-poses, our purposes be just, And thus their due re-ward. their

mf pur - - - - - poses be just, And thus their

dure, May all our pur-poses, our pur-poses be just, And thus their due reward, their

mf And thus their

due reward se - cure; Farewell, kind friends! Fare-well!

friends, Farewell kind friends!

due reward se - cure; Farewell, kind friends! Fare-well!

due reward secure; Farewell, kind friends, fare - well! . Fare - well!

No. 18. Duet. "Once more my royal master's call."

*A Chamber of the Castle. Don Munio and Donna Maria.**Moderato quasi marcia. ♩ = 88.*

Accompaniment.

p Fl. Clar. Fag. Ste pizz.

Vc.

Don Munio.

Allo. Moderato. ♩ = 100.

Once more, my royal

cres. *mf* *p*

Ped. *

master's call, throughout the land by herald sped,

Summons to him his

cres. *Oh.* *cres.*

Ped. * *Ped.* *

- cen do. *poco rall.*

war - riors all, A - gain, a - gain . . . must Moslem blood, . . . must Moslem blood be

- cen - - do. *f* *mf* *p*

Donna Maria. >

shed! O direful tidings! must thou go? must thou go? A -

A. *fp* *fp* Ob. *3* *fl.* *3*

poco rall.

- gain from wife and home, From wife and homede - part! O cru - el

dim. *p* *poco rall.* *tempo.*

press. Don Munio.

war! .. what bit - ter woe thou bringest to my anxious heart. Stern du - ty

colla voce. *fl. Clar.* *f* *3* *3* *3*

calls, I must obey, tho' now I feel th' approach of age, . . . This

p *Fl. Ob.* *Viola. Fag.*

Poco Lento. *molto espress.*

once, And then with thee I'll stay, with ten - d'rest love thy cares . . . as -

p *colla voce.*

Donna Maria.
Allegro come 1 ma.

O wilt thou promise? Ah!

B. *Don Munio.*

- suage. Aye, indeed! But once more would I thee forsake.

Allo. come 1 ma. *mf* *p*

why? ah, why?

That to the Ho - ly Land a pil - grimage I then might make.

poco. cres.

cres.

mf

dim. *p*

*Ped. * Ped. * Ped. Ped. * Ped. Ped.*

Allo. Vivace ma non Troppo.

Soon may the Moslem conquered be, Then shall sweet Peace descend;

Soon may the Moslem conquered be, Soon may the Moslem conquered be,

Allo. Vivace ma non troppo. ♩ = 104.

mf *p*

Then shall sweet Peace descend, And... thro' our land, of foes made free... Dire War, dire War shall have an

Then shall sweet Peace descend, And... thro' our land, of foes made free... Dire War, dire War... shall have an

end, ... Soon may the Moslem conquered be, Then shall sweet Peace descend,

end, ... Soon may the Moslem conquered be, Soon may the Moslem conquered be,

*Ped. * Ped. * Ped. **

Then shall sweet Peace descend, And thro' our land, of foes made

Then shall sweet Peace descend, And thro' our land, of foes made

mf

C.

free, Dire War, dire War shall have an end,

free, Dire War, dire War shall have an end,

mf

cres.

Yes! thou must go, thy Sov' - - reign's call, I know thou must, thou

Yes! I must go! I must go! His Sov'reign's call each knight

p

cres.

Ped. *

must o-bey, Far better like a soldier fall, than

..... should swift o-bey. Far better like a soldier fall, ... than craven here to

mf

rall. *poco lento.*

cra - ven here to stay, than cra - ven here to stay: Soon, ah!

stay, than craven here to stay, than cra - ven here to stay: Soon, ah!

rall. *poco lento.* *sf* *Ped.* *

a tempo.

Soon .. may the Moslem conquered be, Then shall sweet Peace descend,

Soon .. may the Moslem conquered be, Soon may the Moslem conquered be,

f a tempo. *p*

Then shall sweet Peace descend, And thro' our land, from foes made free, Dire War, dire

Then shall sweet Peace descend, And thro' our land, from foes made free, Dire War,

mf *cres.* *Ped.* *Ped.* *

War.... shall have an end, Yes, thou must go,

..... dire War shall have an end, Yes, I must go,..... Yes, I must go, Yes; I must

f *p* *Ped.* *mf*

Ob. Clar.

Yes, thou must go,.... yes, thou must go, must go!

go, yes, I must go,.... Yes, I..... must go, must go!

ff

cres. *sf* *dim.* *p* *Ped.*

No. 19. Battle Hymn. (*Male Voices.*)

"Bring forth the clashing spear and shield."

*The court yard of the castle. Gathering of Don Munio's Retainers.**Tempo di Marcia. ♩ = 112.*

Accompaniment.

p *Timp.* *Wind Inst. only.* *f* *Trombe, Corni, Trombone.* *Clar. Fag.*

Trombe. *cres.*

1st. & 2nd. TENOR.

1st. & 2nd. BASS.

Cornet. *sf* *Ped.* *

mf *f* *p*

bring forth the clashing spear and shield! To-day we seek the

battle-field,— Before us make the foe to yield, Great God of Bat-tle! And

mf *f* *p* *Cornet.*

A if it be our doom to lie out-stretch'd beneath some sullen sky,

A

Clar. Fag.

mf

Ob. Clar. Fag.

mf

ff

Receive our souls to thee on high, Great God of Bat-tle! Or if the vict'ry du-ly

mf

ff

cres.

Trombe. Cornl.

dim.

p

B

ff

won, 'Neath Palestine's resplendent sun. The pilgrim staff we'll bear: This we

dim.

p

ff

p

ff

sf sf swear! this we swear!..... The Sepulchre of

sf sf

mf

Trumbe. sfz dim. mf

Tim.

our dear Lord, That spot of all on earth adored, To seek be our first care. This we

f p f

p f

sf sf swear! This we swear! Then

sf sf

dim. sfz

f

teach us how to choose the right. Thine . . . is the vict'ry, pow'r and might : Thro' thee a-

lone we win the fight, Great God, great God of Bat - - - tle!

cres.

The musical score is written for voice and piano. The vocal part consists of two staves (treble and bass clef). The piano accompaniment consists of four staves (treble and bass clef for both hands). The key signature is one flat (B-flat). The time signature is 4/4. The score includes lyrics and a crescendo marking. The piano part features complex chordal textures and arpeggiated figures.

No. 20. "Requiem Æternam."

*The Chapel of the Castle. Choir chanting the dirge for the dead.**Lento Espressivo.**pp* SOPRANO.Re - quiem æ - ter - nam Do - mi -
ALTO.*mp* TENOR.Re - quiem æ - ter - nam Do - mi -
BASS.*Lento Espressivo. ♩ = 66.**pp**mf*

Orgal.

dim.

ne, Dona e - is, do - na e - is re - qui - em. Re - quiem æ - ter - nam, Do -

ne, Do - na e - is, do - na e - is re - qui - em, dona e - is, re - quiem, æ - ter - nam,

ne, Dona e - is re - quiem, dona e - is re - quiem. Re - quiem æ - ter - nam,

ne. Dona e - is re - - - qui - em.

*mp**pp**mf*

Temp.

f Poco Vivace.*Poco Vivace. ♩ = 96.*

mp *pp* *Tempo 1 mo.*

Requiem æ - ternam, dona e - is re - quiem, . . . Requiem æ -

pp *pp*

Requiem æ - ternam, dona e - is re - qui-em, . . . Requiem æ -

ter - - - nam, dona e-is re - - - - quiem do-na e - is re - qui-em, æ -

Tempo 1 mo.

rall.

ter-nam, Do - mi-ne! do-na e-is re - - - qui - em, re - qui - em!

ppp *ppp*

Dona e - is re-qui-em, re - - qui - em!

ppp *ppp*

ternam, Do - mi - ne. Dona e - is re-qui-em, re - - qui - em!

ppp *ppp*

ternam, Do - mi - ne. Do-na e - is re - - - qui - em!

Cor. *p* *pp*

ppp *pp*

Timp. *Clar. Fag.* *Ped.* *

No. 21. Solo with Chorus. "A year hath passed."

*Escobedo, the Chaplain, addresses those assembled.**Andante con moto.* ♩ = 76.

Accompaniment.

Voello Solo.

p

mf

Allegro Moderato. ♩ = 90.*Escobedo.*

mf

A year hath passed this ver - y day, Since

sf

p

our good knight did wend his way to meet the Mos - lem host.

cres.

mf

dim.

Ped.

Declamando.

Ye know the tale so full of woe, How many a noble head lay low, And his life, too, was

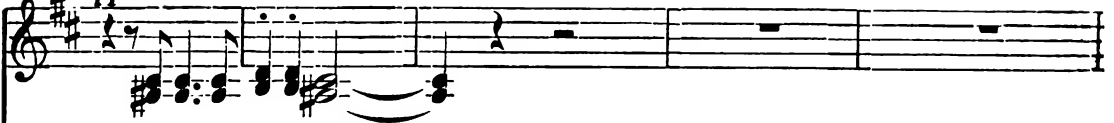
str.

p

svi.

N.B. (Chorus remain seated during this and the following number.)

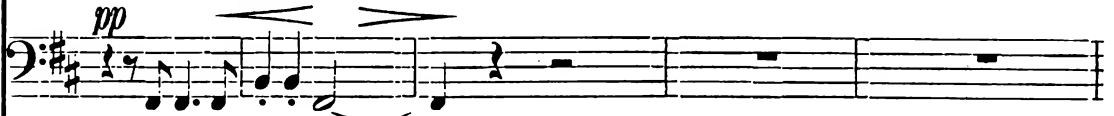
A

pp

A-las ! his life was lost ! . . .



A-las ! his life was lost ! . . .



lost.

'Twas passing strange that thus his end

should



Clar. Fag. Cor.

Vi.

*cres.**dim.*

come by hand of former friend, the no - ble A - ba - dil !

With vizor



come by hand of former friend, the no - ble A - ba - dil !

With vizor



closed, all shining steel, naught did at first the fact re - veal,

That Mu - ni - o was

p *cres* - cen - do.*dim.**p*

B *pp*

Don Mu - ni-o was dead.

pp

Don Mu - ni-o was dead.

dead. Fruitlet the grief of noble foe.

B *pp* *mp*

8va.

Fruitlet the widow's tears and woe, for then 'twas all in vain: With

8 *Ped.* *

frequent masses for his soul, O may he soon attain the goal of

f

The musical score is written for a voice and piano. It begins with a key signature of one sharp (F#) and a common time signature (C). The first system shows the vocal line with the lyrics 'Don Mu - ni-o was dead.' and the piano accompaniment. The second system continues the vocal line with 'dead. Fruitlet the grief of noble foe.' and the piano accompaniment. The third system features a vocal line with 'Fruitlet the widow's tears and woe, for then 'twas all in vain: With' and a piano accompaniment that includes a wavy line labeled '8va.' indicating an octave shift. The fourth system continues the vocal line with 'frequent masses for his soul, O may he soon attain the goal of' and the piano accompaniment. The score includes various musical notations such as dynamics (pp, mp, f), articulation (accents), and performance instructions (Ped., 8va.).

f *C* *f*

heavenly bliss, of bliss a - bove. Now while we thus as-sembled

sf *p* *mf* *8va.*

are, A messenger hath come from far a wondrous tale to

dim. *Ped.*

p *cres - cen - do.* *rall.*

tell; Give heed, and list with bated breath. Give heed, and learn how e'en in death, a knightly

p *cres - cen - do.* *f rall.*

mf *p*

What can these words presage? Right gladly we engage, At - ten - tion strict,

mf *p*

Right gladly we engage, At - ten - tion strict,

CHORUS. *f* *p*

What can..... these words presage..... Right gladly we en - gage,

senza rit.

pledge, a knightly pledge fulfilled.

a tempo. mf *dim.* *Cor. p*

mp

At - ten - tion strict to give.

mp

At - ten - tion strict to give.

mp

Ped. *p*

No. 22. Recit. and Aria, "Full many a long and weary league."

The message from Palestine.

Tempo di Marcia. Moderato.

Accompaniment.

Fl. *p* Str. *Clar.* *Va. Fac.*

Roderigo. *Recit.*

Full ma - ny a long and wea - ry league from

f

tempo. p

Palestine, the sacred land I come... Je - ru - - sa - lem, the Holy

tempo.

f *Recit.*

City, one year a - go a sight most strange be-held; to make it

known to you am I com-mis - sion-ed. One

Tempo.

Str. *Fl.* *Clar. Fag.* *Cornl.* *rall.* *Ped.*

Andante Cantabile. ♩ = 66.

summer eve, as sank the sun, While vesper bells..... to pray'r did call

pp *mf* *Ped.* *

Full seventy warriors one . . by one, Drew near the Ho - ly

Sva

Sepulchre ! A All dead-ly pale, with vi - zor

Vln. Flz. *pp* *STACCATIS.*

raised, In si - lence mov'd their stead-y march, The crowd stood wondering, and
Cor.

SEMPRE pp STACCATISSIMO. *Fag.*

gazed— Towards the Ho - ly Se - pul-chre!

mf *dim.*
*Ped. * Ped. **

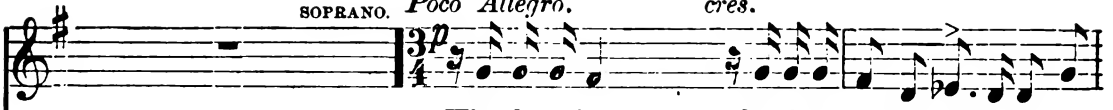
B

But I mys if right well did know the leader of this knight - ly

band, It was your own Don Mu - ni-o, Approached the Ho - ly

p
*Ped. * Ped. * Ped.*

Detailed description: This is a musical score for page 151. It features a vocal line (soprano) and a piano accompaniment (grand staff). The key signature is one sharp (F#). The score is divided into several systems. The first system includes the lyrics 'raised, In si - lence mov'd their stead-y march, The crowd stood wondering, and' with a 'Cor.' marking. The piano part is marked 'SEMPRE pp STACCATISSIMO.' and 'Fag.'. The second system continues the lyrics 'gazed— Towards the Ho - ly Se - pul-chre!' and includes dynamic markings 'mf' and 'dim.' along with 'Ped. * Ped. *'. The third system is marked 'B' and contains the lyrics 'But I mys if right well did know the leader of this knight - ly'. The fourth system contains the lyrics 'band, It was your own Don Mu - ni-o, Approached the Ho - ly' and includes a 'p' marking and 'Ped. * Ped. * Ped.' markings. The score uses various musical notations including notes, rests, slurs, and dynamic markings.

SOPRANO. *Poco Allegro.**cres.*

What do we hear!

Can this be true? Don Mu-ni-o was

ALTO.



What do we hear!

Can this be true?

Don Mu-ni-o was

CHORUS.

cres.

Se - pulchre!

What do we hear!

Can this be true?

Don

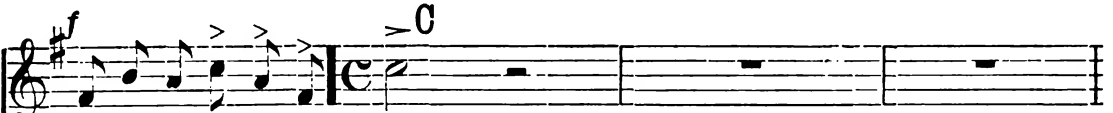
BASS.

cres.

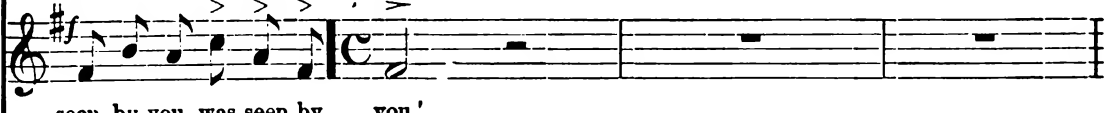
What do we hear!

Can this be true?

Don Mu-ni-o was

Poco Allegro.*agitato.*

seen by you, was seen by you!



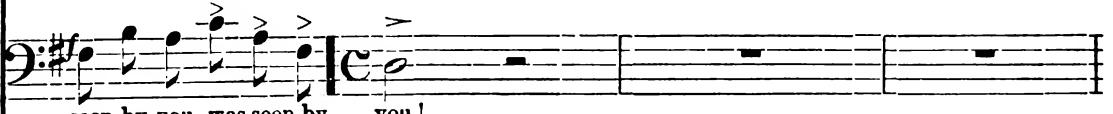
seen by you, was seen by you!

Rodrigo.



Mu-ni-o was seen by you!

They knelt within... in silent prayer,



seen by you, was seen by you!

*f**sf**dim.**pp*

Ped

*

Af - ter the sacred gates were pass'd, Then faded in-to emp - ty air with-

in the Holy Se - pul-chre! Rejoice... that thus their vow fulfilled, E - ven in death their

hon - or proved. Thus it took place, as God had willed, ... Before the Ho - ly

Se - pul-chre!

No. 23. Finale. "In thankful hymns ascending."

*Allegro Moderato e Maestoso.*SOPRANO. *mf*

In

ALTO.

TENOR. *mf*

In

BASS.

Allegro Moderato e Maestoso. ♩ = 78.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, accented with a > and ending with a *dim.* marking. The left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *f* (forte) and *Ped.* (pedal). A fermata is placed over the final chord, which is marked with an asterisk (*).

The vocal section features four staves: Soprano, Alto, Tenor, and Bass. The lyrics are: "thankful hymns ascend-ing, Let all their voic-es raise; Je - ho - vah, all pro-". The piano accompaniment continues with a similar rhythmic pattern. Dynamics include *ff* (fortissimo) and *dim.* (diminuendo). The piano part includes a *Ped.* (pedal) marking and an asterisk (*) at the end of the first system.

- in-uendo.

mf

tect - ing, Ac-cept our grateful praise, Through Thee their combats end - - ed, Through

- in-uendo.

mf

tect - ing, Ac-cept our grateful praise, Through Thee their combats end - - ed, Through

mf

Ped. *

Thee fulfill'd their vow,.... Their hon - or, safe de - fend - - ed, Is crowned with vict'ry

Thee fulfill'd their vow,.... Their hon - or, safe de - fend - - ed, Is crowned with vict'ry

mf

Ped. *

*Allegro Assai.****ff***

now.

Glo - ry e - ter - nal,

now.

Glo - ry e - ter - nal,

Allegro Assai. ♩ = 104.

Piano introduction for the second system, featuring a treble and bass staff with complex arpeggiated figures and triplets. Dynamics include *sf* and *sf*.

Rap-ture super-nal, Bliss never ending, Now hath begun, Past the bright por - tal

Rap-ture super-nal, Bliss never ending, Now hath begun, Past the bright por - tal

Piano accompaniment for the vocal lines, featuring a treble and bass staff with arpeggiated figures and triplets.

Ser - apts immor-tal, Prais - es are singing, Heav - en is won, aye! Heav'n..... is

Ser - apts immor-tal, Prais - es are singing, Heav - en is won, aye! Heav'n..... is

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves have treble clefs and a key signature of one sharp (F#). The piano accompaniment has a grand staff with treble and bass clefs. The lyrics are: "Ser - apts immor-tal, Prais - es are singing, Heav - en is won, aye! Heav'n..... is". The music features triplet markings (3) and a key signature change to two sharps (F# and C#) in the second vocal staff.

won, aye! Heav'n is won, aye! Heav'n is won! Glo - ry e - ter - nal,

won, aye! Heav'n is won, aye! Heav'n is won! Glo - ry e - ter - nal,

The second system of the musical score continues the vocal and piano parts. It includes dynamic markings *p* (piano) and *ff* (fortissimo). The lyrics are: "won, aye! Heav'n is won, aye! Heav'n is won! Glo - ry e - ter - nal,". The piano accompaniment features complex triplet patterns and a key signature change to two sharps (F# and C#) in the final measure.

Rap-ture super-nal, Bliss never ending, Now hath begun, Past the bright por - tal,

Rap-ture super-nal, Bliss never ending, Now hath begun, Past the bright por - tal,

Ser - aphs immor-tal, Prais - es are singing, Heav - en is won, aye! Heav'n is

Ser - aphs immor-tal, Prais - es are singing, Heav - en is won, aye! Heav'n....

aye! Heav'n is

won,... aye! Heav'n is won. Al-le-lu-ia! Al-le-

.... is won, aye! Heav'n..... is won. Al-le-lu-ia! Al-le-

won,.....

poco. rall.

lu-ia! Al-le-lu-ia for Heav'n is won!..... A-men, A-

lu-ia! Al-le-lu-ia, for Heav'n is won!..... A-men, A-

va.

Ped.

men, A-men! A - - - - men!

men, A - men! A - - - - men!

Sempre. ff *Trombe.* *s f* *3* *3* *3* *s f*

Ped. *Ped.* *Ped.*

A - - - - men! . . .

A - - - - men! . . .

s f *s f*

Ped. *Ped.* *8va Bassa.* *Fine.*